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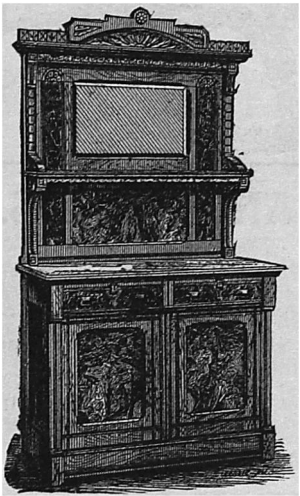
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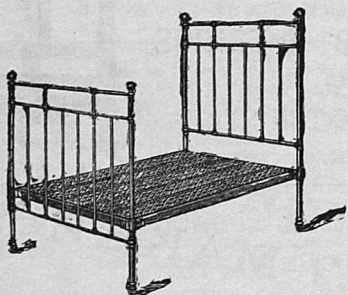
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## A Furniture Designer

Of considerable talent wishes a position in an Eastern factory.

Address the Editor of this Paper.

The Publisher will furnish the name and address of the maker of goods mentioned in this column. In order to avoid the appearance of advertisements, no name will be attached to notices herein.

## HINTS AND NOTIONS.

**A reclining chair.**—The side bars of the back are pivoted to the outside of the arms—thus making a wide and comfortable back—and below the arms they are bent inwardly and extended downwardly inside of the legs. The lower ends of the bars are connected by rods to the foot rest frame that is pivoted to the arms near their front ends. The seat frame is pivoted to the foot rest frame and also to the side bars of the back. This makes a contrivance of parallel bar connections between the foot rest and back, allowing the person occupying the chair to swing the back to suit his pleasure by simply moving his body backward or forward. One end of a flat bar, having its surfaces serrated so as to prevent it from slipping on the bars, is placed under the lower cross bar of the back and over a front cross bar, by which the weight of one or both of the legs will hold the seat and back when set; the removal of the weight will relieve the back so that it can be shifted. This bar can be readily adjusted lengthwise so as to bring the rest to any desired position, and can also be adjusted laterally.

**Old silvering.** To imitate old artistic productions made of solid silver, the ground-work and hollow portions not subject to friction are covered with a blackish-red earthy coat, the parts in relief remain with a bright red lustre. Mix a thin paste of finely-powdered plumbago with essence of turpentine, to which a small portion of red ochre may be added to imitate the copper tinge of certain old silverware; smear this all over the articles. After drying, gently rub with a soft brush, and the reliefs are set off by cleaning with a rag dipped in spirits of wine. To give the old silver tinge to small articles, such as buttons and rings, throw them into the above paste, rub in a bag with a large quantity of dry boxwood sawdust until the desired shade is obtained.

**Polishing ivory.** Ivory is easy to polish. Having first smoothed with the finest sandpaper the damaged surface, apply whitening on a bit of flannel, rubbing it well. The whitening may be wetted with oil or water; then finish with a slightly oiled bit of soft linen rag. All scratches must be fairly rubbed out in the process. The finest sandpaper is required.

**Piano front.** One of the most novel styles of ornamentation consists in three glass panels decorated with painting. The central and longest one represents two kingfishers hovering over a brook, verdant with green and waterlilies, while the side panels are radiant with field flowers and butterflies.

**Paste.** The chief point in making paste is that the water boils. Mix the flour with cold water first, and then pour the boiling water on it, continuing the mixing. Put it into a saucepan, stirring it all the time until it has boiled a minute or so. If you wish it to keep, add alum.

**Marble-topped tables** have, very justly, been stigmatized as parlor tombstones; and the simplest cover is preferable to one of those cold-polished surfaces. A crimson table cover gives a warm bright look to a room, and the effect is heightened by making it long enough to touch the carpet.

**Amber** is soluble in sulphuric acid and in pure alkalies. In making varnish, amber is generally brought into solution by heating it, then adding the oil and finally stirring in turpentine as it cools.

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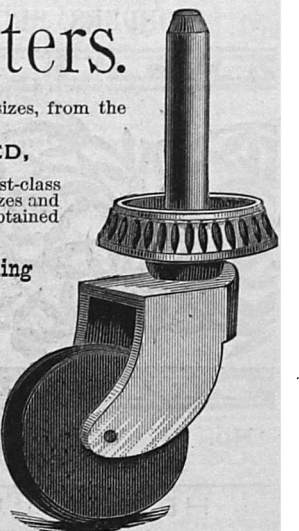
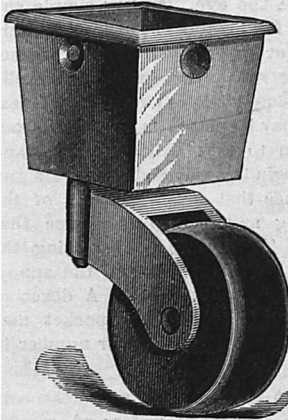
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Up to the finest kinds used on First-class Furniture. Over seven hundred sizes and kinds of these Goods can be obtained through the

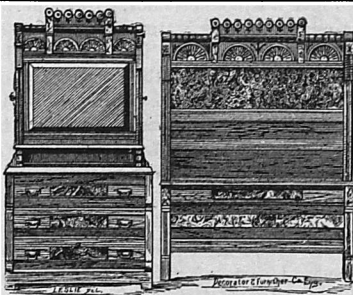
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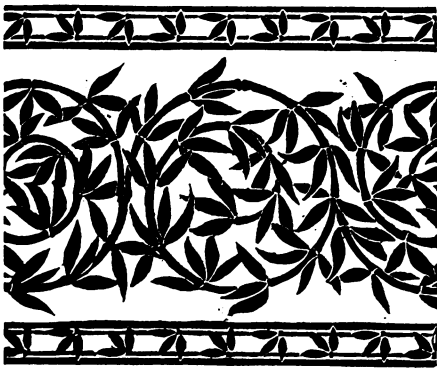
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and address of the maker of goods men-  
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the appearance of advertisements, no name  
will be attached to notices herein.

HINTS AND NOTIONS.

**Cinders in the eye.** A very simple and  
effective cure for cinders in the eye is within  
the reach of every one, and would prevent  
much suffering and expense were it generally  
known. It is simply one or two grains of flax-  
seed. These may be placed in the eye without  
injury or pain to that delicate organ, and  
shortly they begin to swell and dissolve a glu-  
tinous substance that covers the ball of the  
eye, enveloping any foreign substance that  
may be in it. The irritation of cutting the  
membrane is thus prevented, and the annoy-  
ance may soon be washed out. A dozen of  
these stowed away in the vest pocket may  
prove in an emergency worth their number in  
gold.

**Permanent paste.** Dissolve a teaspoon-  
ful of alum in a quart of water; when cold,  
stir in flour to give it the consistency of thick  
cream, being particular to beat up all the  
lumps; stir in as much powdered resin as will  
lie on a six pence, and throw in half a dozen  
cloves, to give it a pleasant odor. Have on the  
fire a tea cup of boiling water; pour the flour  
mixture into it, stirring well all the time. In  
a few minutes it will be of the consistency of  
treacle. Pour it into an earthen or china  
vessel; let it cool; lay a cover on, and put in  
a cool place. When needed for use, take out a  
portion and soften it with warm water.

A gold colored surface on brass may be  
produced with a liquid prepared by boiling  
together for about fifteen minutes, 4 parts of  
caustic soda, 4 parts of milk sugar, and 100  
parts of water, to which 4 parts of a concen-  
trated solution of sulphate of copper should  
then be added with constant stirring. The  
mixture is then cooled to 67 degrees Fah.,  
and the well cleansed articles are immersed in  
it for a short time, when the gold color will  
appear. A longer immersion results in the  
formation of a bluish green tint, and a still  
more prolonged action causes the formation of  
iridescent colors.

A leading firm in Philadelphia is making  
designs in Mosaic—an attempted revival of the  
Roman art—for vestibule and hall floors,  
dados and hearth floors. Their productions  
have, up to the present time, been mainly in  
low and harmonious colors to suit the quiet  
taste of their Philadelphia patrons. The in-  
destructible nature of this new decoration, and  
the beautiful forms secured by an accomplished  
designer, have caused it to rise in favor among  
liberal art lovers.

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E. P. Roe, Sarah O. Jewett, Rose Terry Cooke,  
and others. Subscribers to THE CONTINENT may  
enter the competition. Two stories in this series  
appear in the June number: "The Merry Mar-  
quis" and "He Was Never Known to Smile."  
Guesses from subscribers are now in order.  
Send for specimen copy, with terms for the com-  
petition.

A LEGEND OF POLECAT HOLLOW. A thrill-  
ing story of life in the Virginian Mountains. By  
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law, F. H. Lathrop, Paul Nefflin, and others.

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striking Tale of the early Christians, by the  
author of "Arius the Libyan," is concluded in  
this number. The story has placed the name of  
its author in the same rank with those of Walter  
Savage Landor and George Ebers, and the illus-  
trations by Will H. Low have attracted much  
attention.

YE PAINTER. THE SEASONS OUT OF SEASON. A  
quaint fancy in verse and picture. By ALFRED  
BRENNAN.

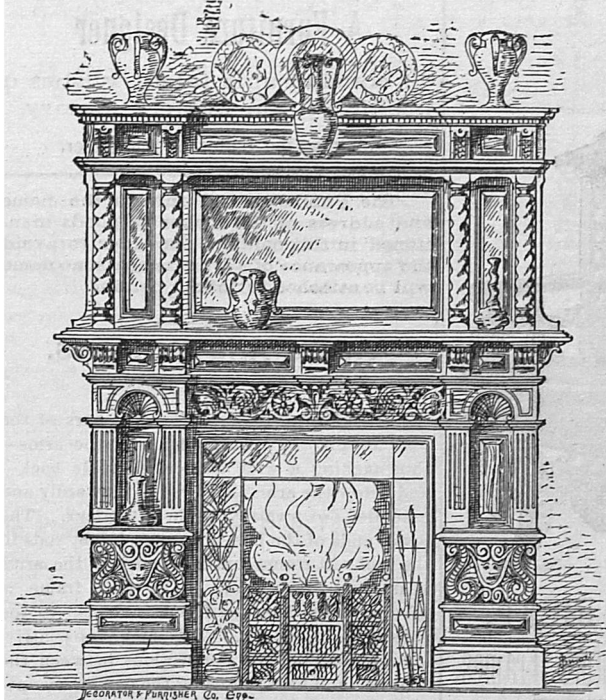
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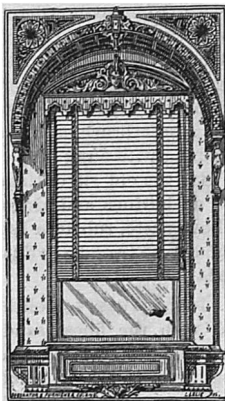
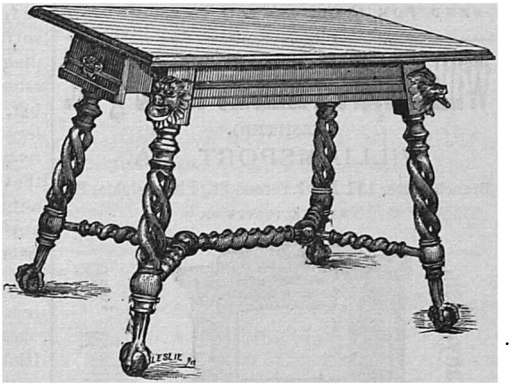
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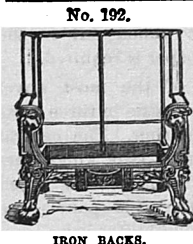
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### HINTS AND NOTIONS.

Outlining flowers and leaves. An excellent method of getting the outline of flowers and leaves, and one as simple as it is inexpensive, is the following: Make a solution of bichromate of potash, 1 ounce; water, 2 ounces; pour this into a large flat dish. Into this solution put the paper required to be printed upon, and keep it there about three or four minutes; at the end of that time take it out, drain the solution off, and then hang the immersed paper up by two of the corners in a light, tight closet until it dries. As bichromate of potash is of a poisonous nature, it would be as well to use a large flat brush to push it beneath the solution, one corner of the paper being held by a small pair of whalebone "tongs" such as can easily be procured at any photographic chemists. The paper, when dry, becomes sensitive to the action of light. Procure next a photographic printing frame (two pieces of glass, with some "American chips," would do as well, but the printing frame is very cheap and will save trouble), put a glass into the printing frame, and upon it lay any thin leaves or flowers (fresh gathered); the thinner the leaves and flowers the sharper will be the outline. Lay them artistically upon the glass, and cover them with the dry sensitive paper; press down the back of the printing frame, and stand them out in the light. The amount of exposure now becomes the question, and this can be ascertained by opening one end of the printing frame, keeping the other firmly pressed down, so that the paper does not shift upon the leaves or flowers. When the design is sufficiently impressed by the light, take it out of the frame, and put it in a dish of water, at about the temperature of 80 or 90 degrees, to clear off some of the yellow tinge. When sufficiently cleansed, put it into a dish of cold water, and the outline is then permanently impressed. This will be found a good method of making designs to paint upon. Should any of the bichromate get into a cut in the finger or hand, an immediate application of soap and water will be the remedy.—*The Queen.*

Vinegar is better than ice for keeping fish over night. Housekeepers who are obliged to have their fish sent home toward night, by putting a little vinegar on the fish, can keep it perfectly well even in very hot weather. Fish is often improved in flavor under this treatment.

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Metallic Paints for Art Decoration.

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MANUFACTURERS OF  
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**READY MIXED PAINTS**  
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Wood Fillers and Wood Coatings for Inside Work.  
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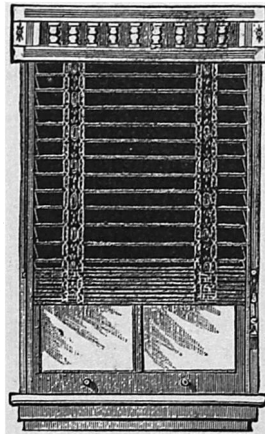
### HINTS AND NOTIONS.

**The Syon House:** a ducal vestibule. If, however, the entrance hall is cold in color, the same cannot be said of the vestibule. Here marbles and gilding and color all combine to produce an effect of almost excessive gorgeousness. This room is 34 feet 6 inches by 30 feet, and 21 feet high. Its design must have been made entirely to suit the twelve columns of verd antique which surround its walls. Some idea of the value of this almost, if not quite, antique set of marbles may be gathered from the fact that they were purchased in the last century at a cost of £1,000 each. They were originally found in the bed of the Tiber. Such specimens as these could probably not be procured now at all, even singly. The ancient quarries are either worked out, or their locality is unknown, and the modern quarries do not furnish a marble as fine. The few specimens that are from time to time discovered are only too often used for the manufacture of the numberless smaller objects so often thrust upon the attention of the traveler to Italy. To these shafts have been added Ionic capitals and bases, gilt over their whole surface. The entablature and cornice are of white plaster, with the moldings picked out in gold, the frieze being of the honeysuckle pattern, gilt on a blue ground. Against the wall, corresponding to each pillar, there is a pilaster of the same material; but it is remarkable that the capitals of these are not of the Ionic order, a slightly disjointed effect being thereby produced. It may be noticed that in plan the vestibule is not exactly square, but has its length 4 feet greater than its breadth. Owing to this, and to the position of the windows and doors, the equal spacing of the columns could not have been carried out had they been all placed close to the wall. The room was therefore divided into an absolutely square space of 30 feet in width, separated from the remainder by the complete detachment of two of the pillars. This arrangement not only makes the doors, fireplace, and windows fall naturally into their symmetrical places, but adds very much to the effect of a room as a whole, and to those of the pillars which are detached. The entablature and cornice are brought forward over each column, and form the pedestals for copies of various antique statues. These are entirely gilt, and thus, no doubt, lose much from the point of view of sculpture. But it must be recollected that they are here employed essentially as decorative features, and had they been left white, they would undoubtedly have destroyed the rich harmony of the whole room. The panels between the statues are formed of gilt arabesques on a blue ground. The ceiling is a delicate specimen of Adam's style, with gilt moldings. The floor is of scagliola, and very elaborate. It is an imitation of an inlaid marble floor, and is full of diverse colors. In any other room it would certainly seem gaudy; and perhaps it is so even here. It would have been better had it been made of real marbles, for the opacity of the material contrasts unfavorably with the transparent green of the verd antique, and somewhat prevents the colors from harmonizing; but the cost of a floor made of the valuable marble here imitated would have been enormous. The chimney-piece is a delicate composition of green and white marbles.—*Eustace Balfour, in "The Magazine of Art."*

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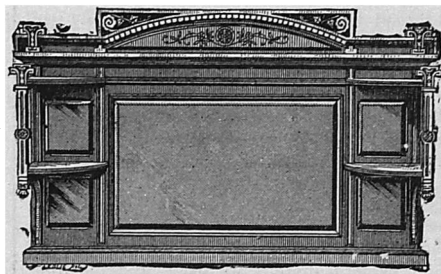
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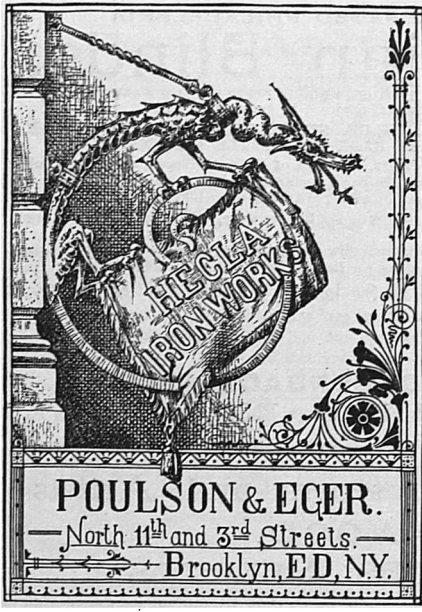


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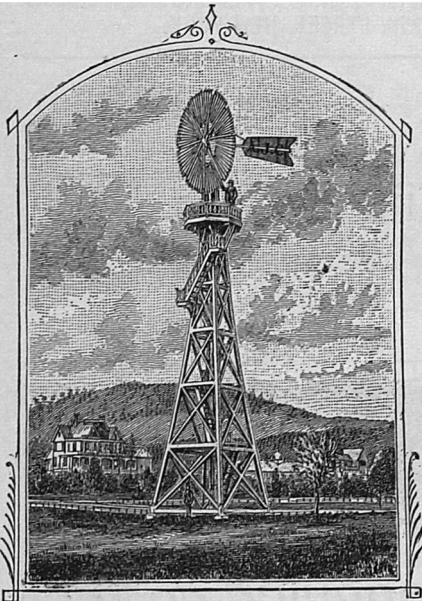


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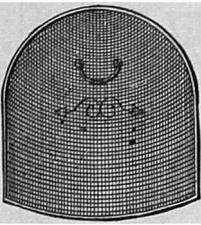
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**HINTS AND NOTIONS.**

**Enamelling ceramic articles.** A patent has been taken out in Germany for a new process of enamelling ceramic articles. The glass, terra cotta, stoneware, porcelain, or similar article is covered with a film capable of conducting electricity, by painting the article with a solution of chloride of platinum or nitrate of silver and burning this in, and then decorating, as desired, with enamel. This is burned in, and the article is afterwards covered electrolytically with the metal. The galvanic coating does not adhere to the enamel, and very varied effects can be produced by gilding, silvering, coloring, polishing, platinizing, etc., the metallic surfaces of the articles.

A sheet iron hen designed for prowling and dishonest cats and hawks is an innovation that will be hailed with delight by all residents of the country. The hen contains a buzz saw which is worked by machinery, duly and properly wound up in the morning. A hawk or a cat pouncing on the hen sets the machinery in motion, the iron wings of the fowl close over the robber and the saw gets in its work with the most discouraging effects to the cat.

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A photographic revolver which carries in its barrel ten sensitive plates in place of the deadly bullet, is a recent French invention and designed for tourists or amateurs of any turn of mind. The revolver is leveled at the object desired to be taken, the trigger pulled, and the picture is taken. One fiftieth of a second exposure is all that is necessary. It has not been introduced in this country as yet.

An enlarging camera has been patented. This is a camera box specially devised for the use of sensitive bromide of silver gelatine paper, as a substitute for the more expensive solar cameras heretofore used, and in which artificial light may be used; it also provides increased facilities for focusing and enlarging portions only of the negative.

A trunk lock has been patented. The invention is in that class of locks in which a stop holds the bolt, or the bolt is released upon the closing of the lid, but it is novel in construction and arrangement, making a very convenient and cheap lock, with no protruding parts, so that it is especially adapted for roll desks, pianos, etc.

An air cooling refrigerator is a novelty. The ice rack has a curved plate or deflector at the under side of its central upper portion, in combination with a hopper-shaped ice bed with a central oblong air passage in its lower convergent portion, so air will be caused to circulate well around the ice and thus cool the air in the room.

A stencil plate is made that has upon its face raised brush guides on each side of the perforations to restrict the color during each application to a single perforated character or device, the plate having also blank spaces to afford facility, when shifting the plate, to space or line succeeding impressions or observe previous stencilings.

Real Turkish and Eastern rugs may be told by touching the top of the rug with a red hot coal, when in brushing off the burnt portion there will be no mark left. In the imitation rugs the worsted retains a brown appearance.

A melancholy invention is that of a tombstone with a concealed door, which opening to the touch of those acquainted with its secret, discloses a photograph of the deceased.

Sealing wax with one's seal or monogram impressed upon it, is employed in fashionable correspondence.

The Art Interchange for April 24 had a beautiful ideal head in colors.

Oak when used in bedroom furniture is sometimes bronzed. The effect is good.

An automatic nurse is an English invention—the latest, too, it is believed.

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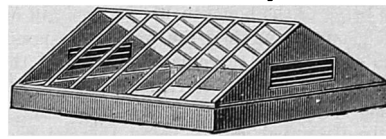
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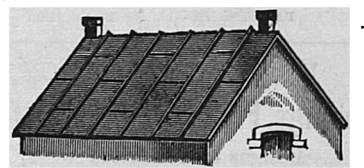
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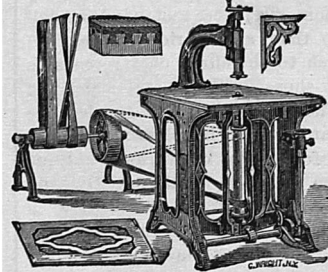
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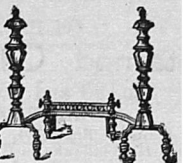
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HINTS AND NOTIONS.

**Graining grounds.** The best and cheapest and most convenient simple material, for making grounds for light oak, maple, ash, and chestnut, is pure raw Italian sienna, tinted with pure white lead, not the so-called sienna which is sold by most paint dealers under that name, but the genuine article, which can be, and should be obtained even at some cost and trouble, the said article being one of the most useful and indispensable articles in the paint shop. For maple ground, of course the smallest quantity is required, it being necessary only to change the white to the faintest suggestion of straw color. For ash, the ground should be a little darker. For light oak, more of the sienna will be required, while for chestnut a decidedly yellowish tone is wanted. Care must be taken not to make the grounds too dark. Rather in the other extreme, for the reason that there is a remedy for a too light ground, in the application of a greater quantity of graining color, as also in the glazing coat; while a ground too dark cannot be made lighter. For dark oak, burnt Italian sienna with white will produce a far better ground than any other single color. The same caution must be observed, however, in obtaining this color as recommended in the case of the raw Italian sienna. The domestic so-called siennas will not prove substitutes for the genuine Italian pigments. The ground for black walnut may be the same as for light oak, with the addition of a little burnt sienna and black.

**To clean velvet.** Velvet requires very careful manipulation, as it loses its fine appearance if wrung or pressed when it is wet. To remove dust: Strew very fine dry sand upon the velvet, and brush in the direction of the lines until all the sand is removed. The brush must be clean. To remove dirt: Dissolve ox gall in nearly boiling clean water, and add some spirits of wine. Dip a soft brush into this solution and brush the dirt out of the velvet. It may require repeated brushing. After this, hang it evenly up to dry. For finishing, apply a weak solution of gum by means of a sponge to the reverse side of the velvet.

**To clean carpets.** The carpet being first well beaten and freed from dust, tack it down to the floor; then mix half a pint of bullock's gall with two gallons of soft water; scrub it well with soap and the gall mixture; let it remain till quite dry, and it will be perfectly cleansed, and look like new, as the colors will be restored to their original brightness. The brush used must not be too hard, but rather long in the hair, or it will rub up the nap and damage the article.

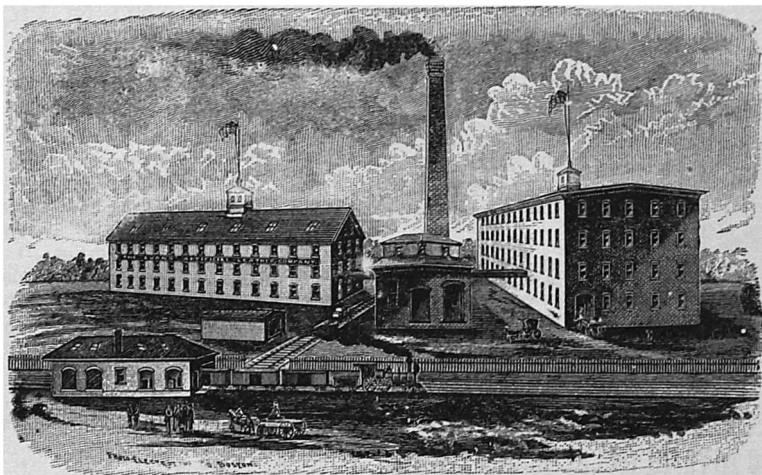
**To remove grease from cloth.** Drop on the spot some oil of tarter, or salt of wormwood, which has been left in a damp place till it turns into a fluid; then immediately wash the place with luke-warm soft water, and then with cold water, and the spot will disappear. This will be found very useful as it frequently happens that the cloth of the card tables, and the inside flaps of secretaries, are spotted and greasy. By proceeding as above, every spot of grease will be completely taken out.

**Care of looking glasses.** When looking glasses are exposed to the direct rays of the sun or to very strong heat from a fire the amalgam is apt to crystallise, and the mirror loses its brilliancy. If a mirror is placed where the rays of the sun can strike it, it should be covered in that part of the day during which it is exposed.

**To destroy moths in carpets.** Take a wet sheet or other cloth, lay it upon the carpet and then rub a hot flat iron over it, so as to convert the water into steam, which permeates the carpet beneath, and destroys the life of the grub.

[For the above practical and valuable suggestions, we are indebted to *Amateur Mechanic*, London.]

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Fig. 1.—Represents the Bed arranged for treatment of a fractured leg. One limb can be placed in any position, and maintained there while the sound limb is left free; or in double accidents or rheumatism, both can be placed in the immovable apparatus shown, and can be raised, lowered or moved to either side.

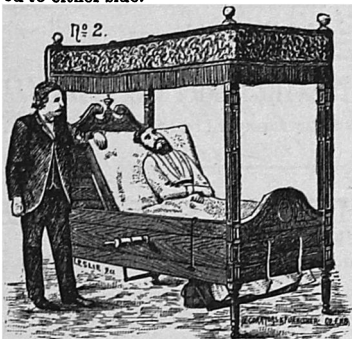


Fig. 2.—Illustrates the method of cleansing without disturbing the invalid.



Fig. 3.—Represents how a person can be turned on either side, without handling the body and without pain. In Obstetrical Practice the Bed will be found productive of great comfort to the parturient, and convenience to the attendants.



Fig. 4.—Shows how the invalid is lifted and suspended in the free air. This is invaluable in periods of great heat, and also to allow of changing the bedding, etc.

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## TINTS AND NOTIONS.

Varnish for cane and basket work. Lac, prepared after the following recipe is used to cover split and colored cane: 25 grs. of good linseed oil are heated in a sand bath, as long as a drop of it, poured on a cold stone, does not run when the stone is inclined, and when touched with the finger it feels thready. Then is added first in small portions, 1 pound fat copal varnish, and the vessel wherein the copal varnish is heated must be large, because by the addition of the linseed oil, a great deal of frothing takes place. When cold, the required consistency is given to the varnish by mixing it with turpentine oil. It soon dries, preserves a sufficient elasticity, and may be applied with or without addition of colors.

A bird cage has been patented. The invention consists of making an inclosure, of any suitable material, suspended within or attached to the inside of the cage, in such way as to afford quick and easy access thereto for the bird in case the latter be attacked by cats, or other birds or animals.

A new heating stove is composed of inner and outer cylinders, with the space between divided by an inclined flange, so the smoke and other products of combustion are distributed between the two cylinders, and traverse an extensive heating surface before passing to the flue.

A trunk has been patented. In this trunk the tray is hinged to suitable arms or links, so the tray may be swung upward out of the trunk, while at the back is an auxiliary tray with the front or movable tray hinged to it, with means for securing it to the body of the trunk.

An improved plastering can be fastened to walls and ceilings and is fire and water proof; there are long strands of cocoanut fiber extending longitudinally the length of the slab and embedded therein, the slab being made of plastic plastering material, and its upper face being roughened to receive a hard finish.

A spring bed bottom has been patented. It is a one piece bed bottom spring, with two conical coils and a tie formed of elongated loops, with specially shaped arms and cross-head, the parts being easily made and assembled, and giving great elasticity, with a large surface support for the mattress.

Making plaster set quickly or slowly. In order to make plaster set quickly, mix it with water into which a little sulphate of potash has been dissolved. To make it set slowly, mix it with fine slacked lime. The time of setting may be regulated by changing the relative quantities.

Metallic paper is a recent French invention, and chromo lithographs are rendered transparent by a coating and backed with tin-foil. The effect is said to be very striking, and the applications are very numerous.

"Garden Work" is the title of a new London magazine. To persons having small gardens there should certainly be much in the magazine of interest.

The soft, bright-colored silk handkerchiefs, which can now be bought for a song, make admirable curtain bands. It is not necessary to embroider them.

Indian ink running. If it is for drawing plans you may prevent it running by adding a little sugar to the Indian ink.

Stemless pansies strewn irregularly over the cloth at a dinner table are attractive and look pretty.

Gilded baskets are pretty receptacles for bon bons.

Oil paintings are pretty generally protected now by glass.

Pale blue is a pleasing color for bedrooms.

Cathedral glass is used now in hall lamps.

Lemon stains on cloth may be removed by washing in warm soap suds or ammonia.

Papier mache vases are used to hold bouquets.

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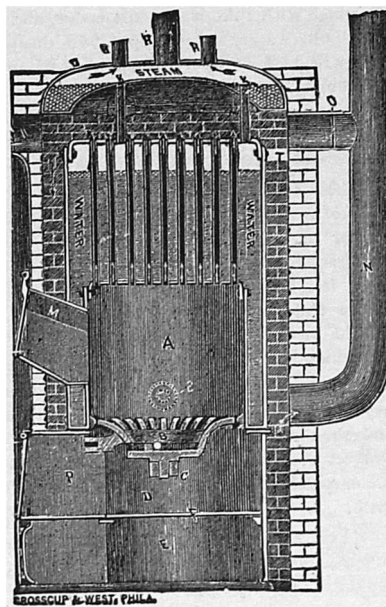
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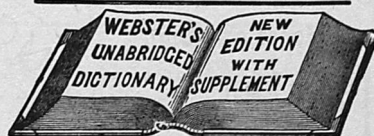
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